Comparative History in Marx's Capital

By Shomit Sirohi

I. Similarities and Differences – Identity and Difference

The difference of each period as in fact a new fashion then is also of course similar in Capital which then is why we speak of financial history or economic history which then is a arcades project which then means the analogical form of base and superstructure as history of capital.

The form of surplus-value and even profitable enterprise then is still relevant to the world which means that companies with a long historical trope then exists – think of tropes which then defines the comparative history of Kierkegaard with Marx – elements of tailoring, clothing, its stores and even its companies which then becomes a history of suits and factories which includes skirts and then shoes and even types of styles of cigarettes, and brands after brands of these many tropes which then is finally the history of style.

II. How Can I Tell You that Marx is correct?

From an arcades to in fact its architectural levels which then is in fact a trope which means in Benjamin the great Walter Benjamin that in fact he meant archaeology which also means in fact the arcades is history of a sleeping beauty kind – a fairytale in fact – that makes him think about the dual asymmetric unity of base and superstructure which is in its fore-ordained complexity – something like the most sophisticated economics – a base and superstructural model of economics – not just the labour and capital struggle of Marx – not just the Keynesian bureaucratic stuff – but something like a sweeping genralisation of arcades, roads, and architecture mixed with company idealism and all its complexity which then is like a Kaleidoscopic postmodern sublime with a formal comparison called economic histories – what then is better than this? Can one imagine Keynes or Marx's labour union struggle or even Stieglitz and rates and complexity in that sense or accounts – to this holiest of holies – arcades project being fragmented instances of photographs, cinema, even computers, softwares, and forms of art, art galleries – sweeping histories of that – tropes then is not easy to think of without a dialectician who means it then means something like he will tell you – that small piece of an eyeglass comes into this as well – the machine is a dialectical machine – it covers mathematics with all its brilliance as Spinozan the puppet and dwarf which then churns out these commodities and spatial dialectics which then is like saying – A man once left his house and felt like he met a economist who loves this Idealism.

III. Defeating Frowns with Cultural Criticism in this Trope format

The syllogistic mediation of elements of culture, commodities and such subjects as in fact fashion then would be pinned as a F1 race in Israel on itself and in

fact India as developing on its logic of culture and Europe as pristine Malta type ideas and in fact a whole wealthy class moving to India for Sirohi with America busy counting its long duree success – everything that was crime and far right, now becomes this – think of the Arabs as socialist and Latin Americans as well – with these three Americans, Europeans and Indians sitting and listening to Sirohi busy commenting on beer and chips as the better way of getting culture over Spaghetti.

IV. Overdetermined Complexity – why in fact culture is a bunch of things thrown into each other and creating a trope in fact which then is finally cultural logics, which also means in fact Banaji as Trope

In fact there is complexity, a certain historical complexity needed which is runs after runs of complexity in a – statistics of labouring peasants and classes, statistics on the companies mediations, several mediations as in fact needed here – one mediation is walking on the road, another is taking a bus, history as a mediation here, such themes concretise history better – when does memory, and talking end and history begin? I mean in fact accounting for the Graeco-Roman world tells us that in fact the modern commerce is like this table –

Literary treatments from Warren Montag for lived experience – operative concepts, crowds.

Daily labour, Daily Life, Daily mediations of history, with complexity

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Companies and many mediations, with complexity

Labour per activity and this then produces a certain complexity